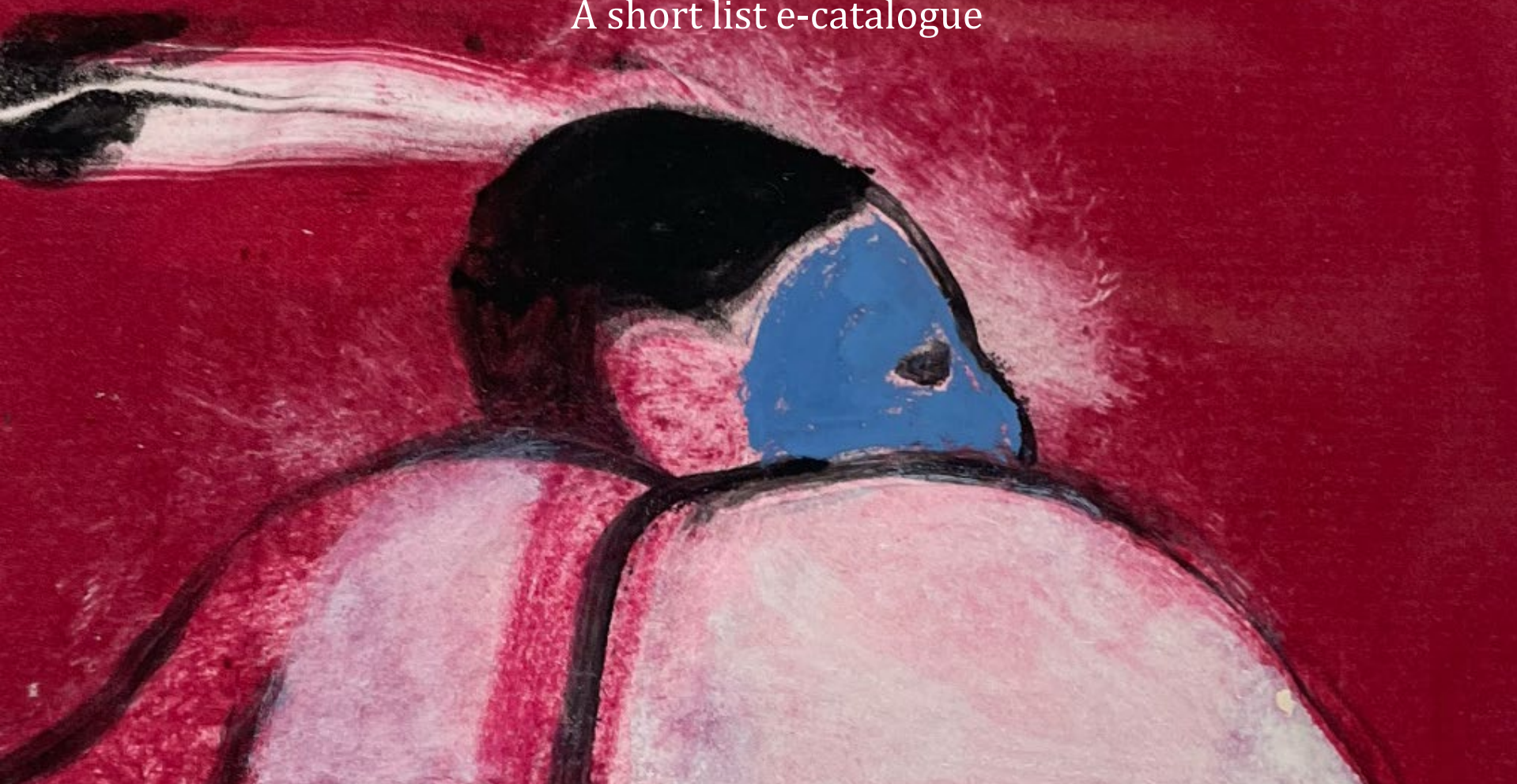




# A Miscellany of *Americana*

A short list e-catalogue





DONALD A. HEALD | RARE BOOKS

# A Miscellany of *Americana*

Additional illustrations  
of each item can be found  
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descriptions.



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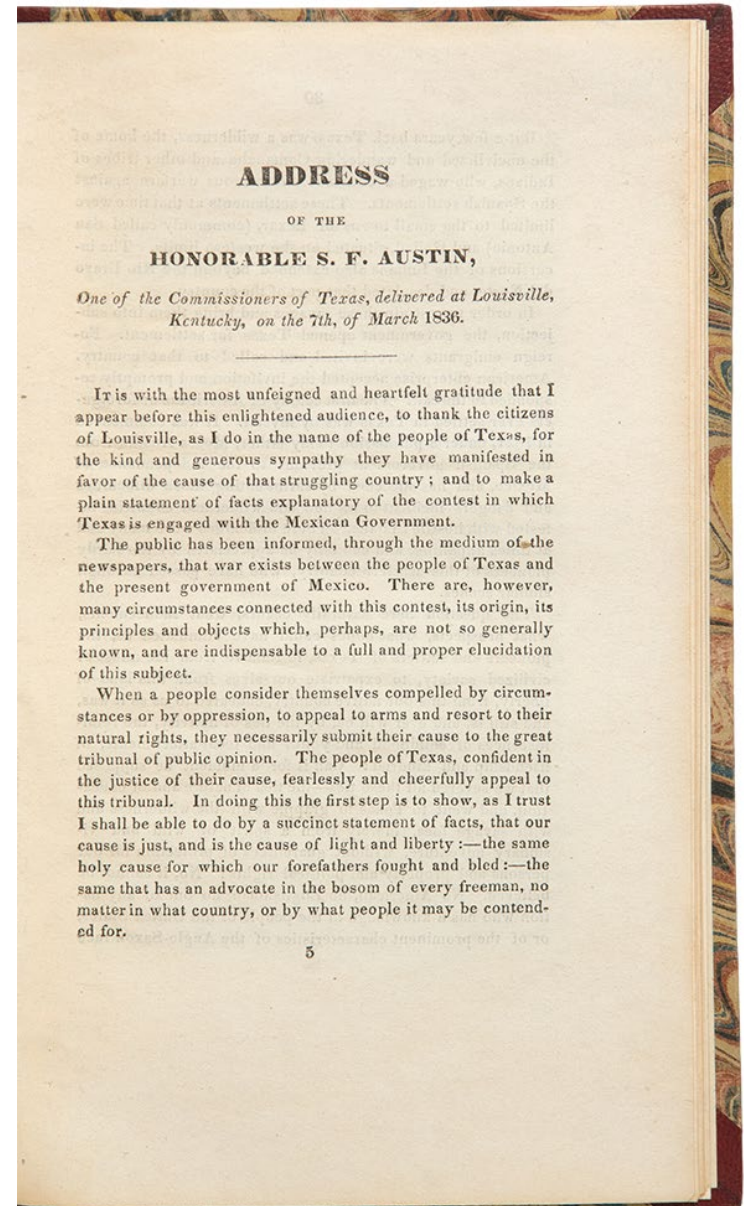
**AUSTIN, Stephen F.** *Address of the Honorable Stephen F. Austin, one of the Commissioners of Texas, Delivered at Louisville, Kentucky, on the 7th, of March 1836 [with:] The Declaration of Independence, Made by the Delegates of the People of Texas, in general convention, at Washington, on March 2, 1836.*

[New York: William H. Coyler, 1836]. 8vo (8 5/8 x 5 1/4 inches). Title. 56pp. Bound to style in half red morocco and period marbled paper covered boards.

***First book printing of the Texas Declaration of Independence.***

An important work that was instrumental in bringing detailed information about the Texas Revolution to the United States, containing the second printing of Stephen F. Austin's famous speech delivered in Louisville, Ky., on March 7, 1836, championing and urging support of the Texan cause. The first part prints a speech in a similar vein given by William H. Wharton, another of the commissioners of the Republic of Texas to the United States, in New York on April 26, 1836. Appended to Austin's speech is the first printing in book or pamphlet form of the Texas Declaration of Independence, passed at Washington, Texas, on March 2, 1836. This pamphlet was probably issued immediately after the April 26 meeting where Wharton spoke.

Howes W309, "aa."; Rader 3625; Raines, p.218; Sabin 95114; Streeter Texas 1260  
(#32812) \$ 9,500.





**BASKIN, Leonard (1922-2000); Fritz SCHOLDER (1937-2005). *A Book of Plains Indians: Monotypes and Words*.**

Northampton, Massachusetts: Gehenna Press, 1994. 4to (13 x 10 1/2 inches). Copies numbered 1-6 have six watercolors, three by each artist. Copies numbered 7-26 have seven monotypes by each artist. This is copy 16/26. Each color monotype is accompanied by letterpress text on the preceding verso: Scholder's are poems, Baskin's are biographical sketches. Inscribed by Scholder in pencil on title page: [For Deanne + Barry F Scholder 5.8.98]. Printed on thick laid handmade paper. . Beautifully bound in full Morocco by Claudia Cohen, gilt hand-tooling and Morocco inlays. Blindstamped titles on front and spine. Olive cloth clamshell with matching Morocco label on spine.

***Number 16 of only 26 copies of this gorgeous fine press book inspired by Native American history, containing 14 monotypes, each pencil-signed and numbered by Scholder or Baskin.***

This beautiful production is the result of Baskin and Scholder collaborating on a major work for the Gehenna Press.

Scholder was a well-known Native American artist and member of the La Jolla Band of Luiseno Indians. Popular in the New-Left era, during the same cultural moment as the American Indian Movement's Alcatraz occupation, Scholder's work combined Pop Art techniques with sociohistorical iconography surrounding American Indians and their relationship to the United States Government.

(description continues on the next page)





A student of Pop Art painter Wayne Thiebaud, Scholder earned his BFA at Sacramento State University and his MFA at the University of Arizona. He then became the instructor of advanced painting and contemporary art history at the Institute of American Indian Arts in Santa Fe. He made work with the Tamarind Institute and exhibited at the Smithsonian American Art Museum. Major retrospectives of Scholder's work have toured in the recent period.

Leonard Baskin was a renowned sculptor, illustrator, wood engraver, printmaker, graphic artist, and teacher, who demonstrated a precocious talent at an early age. A yeshiva-educated son of an Orthodox Jewish rabbi in Brooklyn, Baskin attended a sculpture demonstration at Macy's when he was 14 and decided to become a sculptor; by the time he was 17, he had had his first show. It was the beginning of a distinguished career that would span much of the 20th century and see the founding of his renowned Gehenna Press in 1942 while he was still a student at Yale, two decades of teaching sculpture and printmaking at Smith College, and the collecting of his work by major museums around the world.

(description continues on the next page)





Baskin portrayed everything from historical and mythological figures to birds and flowers with what his longtime friend, artistic collaborator, and English poet laureate Ted Hughes called a startling, sinister beauty. In the late 60s, Native Americans became Baskin's focus when the National Park Service asked him to design and illustrate the handbook for the Custer Battlefield (now Little Bighorn Battlefield). With Thomas Berger's 1964 historical novel *Little Big Man* and the American Indian Movement as inspiration, Baskin embarked on a series of large-scale prints and drawings of indigenous peoples, a theme he would return to over several decades. He took a cue from portraits by 19th-century photographers Edward S. Curtis and Frank A. Rinehart and focused on faces, which he portrayed in simultaneous dignity and despair. The present volume is a culmination of Baskin's many decades of portraying Native American life.

*A Book of Plains Indians* was letterpress printed by Carol J. Blinn at the Warwick Press in Easthampton, Massachusetts, using Czech and Japanese handmade papers. Michael Kuch printed the monotypes on an etching press at Gehenna Press.

Scholder's monotype titles: "Horns of memory," "Green in the face," "Deer power," "Back cross," "Shooting the sky," "Feathers and ermine," "Good Indian." Baskin's monotype titles: "Red Cloud," "Spotted Tail," "Old Warrior," "Chief Gall," "Wounded Warrior," "Little Crow," and "White Man Runs Him."

(#40646)

\$ 7,500.





[BEVERLEY, Robert (c.1673-c.1722)]. *The History and Present State of Virginia, in four parts ... By a native and inhabitant of the place.*

London: Printed for R. Parker, 1705. 4 parts in one volume, octavo (7 1/2 x 4 3/8 inches). [12], 19, [1], 104; 40; 64; 83, [1]; pp. Errata on verso of final Table of contents leaf. Engraved frontispiece, 14 engraved plates, all by Gribelin, 1 folding letterpress table. Expertly bound to style in full speckled calf, spine gilt with raised bands, red morocco lettering piece. *Provenance:* Samuel Fisher (ink stamp on title).

*The first edition of an important history of Virginia: "After John Smith, the first account of this colony, the first one penned by a native and the best contemporary record of its aboriginal tribes and of the life of its early settlers" (Howes).*



Beverly's history is the earliest written by a Virginian and is one of the most reliable and informative accounts of the early period. Beverly covers all aspects of life in Virginia, including produce both natural and cultivated, early plantations and history up to the time of writing. The finely executed plates are based on the engravings found in the first part of Theodore De Bry's *Grand Voyages*, i.e. Hariot's important work on Virginia with images based on original drawings by John White.

"A valuable first hand account of conditions, written by a self consciously American observer of nature, Indians, political and social life" (Vail).

Arents 456; Church 821; *European Americana*, 705/21; Field 122 (later edition); Howes B410; Pilling, *Algonquian*, p. 43; Sabin 5112; Streeter sale 2:1098; Vail 297.

(#29706)

\$ 8,500.





**BIRCH, William (1755-1834). *The Country Seats of the United States of North America, with some Scenes connected with them.***

Springland, near Bristol, Pennsylvania:  
William Birch, 1809. Oblong 4to (7 3/8 x 9 1/2 inches). 20 hand-coloured copper plate engravings (engraved title, engraved section title, 18 engraved views).  
Introduction leaf preceding the plates and 3 leaves of explanatory text at rear. Half red morocco over marble paper boards.

*A fine copy of one of the rarest collections of American views and together with Birch's 'Philadelphia' are the earliest books of their kind published in America.*

Country Seats principally depicts views near Philadelphia, but also shows estates in Virginia (most notably Mount Vernon), New York, New Jersey, Maryland and Louisiana.

(description continues on the next page)







Hoboken in New Jersey, the Seat of Mr John Stevens.

Drawn Engraved & Published by W. Birch, Springfield near Bristol, Pennsylvania.

Birch and his sons, Thomas and George, collaborated on the work, combining line and stipple engraving with delicate coloring to rich effect. The conception of *Country Seats* was primarily a handsome series of views aimed at an audience such as those who might possess country estates themselves. Snyder argues that while Birch's *Philadelphia Views* was inspired by a burst of civic pride and enthusiasm, the *Country Seats* was much more a work born of Birch's individual background and ambitions. It was, in fact, the product of a desire to raise the prevailing levels of taste in homes and of a desire to identify himself with the leisurely and wealthy life portrayed in his pictures.



Fountain Green Pennsylvania the Seat of Mr S. Meeker.

Drawn Engraved & Published by W. Birch, Springfield near Bristol, Pennsylvania.

First issued in four parts for a limited number of subscribers, the work met with little commercial success. Birch nonetheless proceeded to put his work into book form. After the issue to subscribers was complete, he reissued the plates as one volume in 1809 in a trade edition [as the present copy]. Very few copies now exist. The make-up of the plates and letterpress was identical with the first issue except in three respects: notation of the copyright on the reverse of the title plate; substitution of the revised version of the view of Mount Sidney; and correction of the spelling on one of the plates from Mendenghall to Mendenhall Ferry.

Howes B460 c; Reese, *Stamped with a National Character* 2; Sabin 5531; Snyder, *William Birch: His Country Seats of the United States in PMHB*, vol. 81, no. 3.

(#39491)

\$ 60,000.





**BRADFORD, William (1823-1892). *The Arctic Regions. Illustrated with photographs taken on an expedition to Greenland by William Bradford. With descriptive narrative by the artist.***

London: Chiswick Press for Sampson, Low, Marston, Low and Searle, 1873. Large folio (23 7/8 x 19 inches). Half-title, title in red and black, dedication leaf. 141 mounted albumen prints from wet collodion negatives, by John Dunmore & George Critcherson (one as a vignette on the title, one double-page, 24 full-page and 115 of various sizes within the text). Original brown publisher's morocco by Leighton, Son & Hodge, after a design by Bradford, the covers elaborately blocked in gilt and black with a large centrally-placed vignette, titled "The Arctic Regions" within elaborate neo-gothic floral borders and panels.

***The greatest of all the illustrated books on the Arctic and a major photographically-illustrated book in a spectacular published binding.***

American marine painter William Bradford, inspired by Elisha Kane and Lord Dufferin's accounts of the Arctic, spent five seasons between 1861 and 1867 sketching along the coast of Labrador. In 1869, with the patronage of LeGrand Lockwood, he sailed as far north as Baffin Island and Melville Bay on a purpose-built Arctic steamer, commanded by Captain John Bartlett and manned by a hand-picked Newfoundland crew.



(description continues on the next page)





No. 110. THE STEAMER, BY ANOTHER NAME, BEARING TO THE COAST OF THE ICE-PACK. THE ALBATROSS WAS ANCHORED IN ABOUT FIVE HUNDRED FEET OF WATER. THE MOUNTAIN ABOUT THE SHIP WAS TWO HUNDRED AND FORTY FEET HIGH.

The expedition took place during the summer of 1869, as the preface explains "solely for the purposes of art," although Bradford and his companions did find time for hunting (see photograph facing p. 64). Bradford sketched and drew, and, according to recent scholarship, possibly took some of the photographs. Technical advice on the running of the expedition was provided by Dr. Isaac Hayes, an old Arctic-hand, who had first gone North with Elisha Kane's expedition of 1853-1855. Accompanying Bradford were photographers John Dunmore and George Critcherson, from the well-regarded James Wallace Black Studio in Boston.

"The three-month summer trip to the far North was a complete success. Not only did the expedition yield Bradford enough sketches and photographs to furnish him with motifs for years, but the published account of the journey became one of the nineteenth century's most spectacular photographically illustrated travel books ... The book was subsidized by Queen Victoria herself, along with several other members of the British Royal family, and there is no doubt that the volume is one of the most sumptuous of the century" (Parr and Badger).

(description continues on the next page)



Looking at the photographs it is easy to imagine the hardships that the photographers must have endured. Using relatively primitive large-format plate cameras in highly hostile conditions, Dunmore and Critcherson managed to capture the majestic beauty of the region. As Bradford wrote in his preface, "They were indefatigable in their efforts to overcome the obstacles which were constantly presented, and which appeared really to have no end." Their photographs "may be counted not only amongst the earliest, but also the best polar photographs ... they conveyed both the harsh grandeur of the landscape through which they travelled, and the rigours of polar travel. They also contributed to, indeed largely invented, that staple of Arctic expedition photography, the tiny ship struggling through towering sheets of ice -- the classic, but nevertheless compelling cliché of man against the elements" (Parr and Badger).

Contemporary advertisements reveal that even with the patronage received, the publisher's price was an extraordinary 25 guineas. Of the extant examples, the large work is often found in very poor condition, with significant edge fading, as well as offsetting from facing images. The present set is in lovely condition, with strong contrasts and colours to the images and without offsetting or significant fading.

Parr & Badger, I, p. 31; Amherst/Shepard, *American Painters of the Arctic* (1975) pp. [9-10], no.34; Gernsheim *Incunabula of British Photography* (1984) 570; Grolier *Truthful Lens* 24; Van Haaften *Original Sun Pictures* NYPL Bulletin 80 (1977) 258. See also Horch *Photographs and Paintings of William Bradford*, *The American Art Journal* 5 (1973) 195-216.







**CHANDLER, Thomas Bradbury (1726-1790); PORTEUS, Beilby (1731-1809); SECKER, Archbishop Thomas (1693-1768).** *The Appeal Farther Defended; In Answer to the Farther Misrepresentations of Dr. Chauncy.* New York: Hugh Gaine, at his Book Store and Printing-Office, in Hanover-Square, 1771. Title, [ii-iii], iv-vi, errata leaf, [1] 2-240. 248 pp.

[With:] **THE CLERGY OF NEW YORK AND NEW JERSEY.** *An Address from the Clergy of New-York and New-Jersey, to the Episcopalians in Virginia; Occasioned by Some Late Transactions in that Colony Relative to an American Episcopate.* New York: Hugh Gaine, at his Book Store and Printing-Office, in Hanover-Square, 1771. Title, Half-title, title, [1] 2-58 [2]. 64 pp.

[And:] **PORTEUS, Beilby (1731-1809).** *A Review of the Life and Character of Archbishop Secker.* New-York: Hugh Gaine, at the Bible and Crown in Hanover-Square, 1773. Re-printed from the London Edition. Half-title, Title, [i] ii-iii [iv], i-lxviii. 76 pp.

[And:] **CHANDLER, Thomas Bradbury.** *An Appendix to the American Edition of the Life of Archbishop Secker: Containing His Grace's Letter to the Revd. Mr. Macclanechan, on the Irregularity of his Conduct; with an Introductory Narrative.* New York: H. Gaine, at his Book Store and Printing-Office, at the Bible and Crown, in Hanover-Square, 1774. Title, [iii] iv-xx. [1] 2-28. 48 pp.

[And:] **CHANDLER, Thomas Bradbury.** *A Free Examination of the Critical Commentary on Archbishop Secker's Letter to Mr. Walpole: To Which is Added, by Way of Appendix, A Copy of Bishop Sherlock's Memorial.* New-York: Hugh Gaine, at the Bible and Crown, in Hanover-Square, 1774. Title, iii-iv [v] vi-xii, [1] 2-102 [103] 104-122 [2] Errata, advertisement. 136 pp.

5 volumes bound in 1; 8vo (7 11/16 x 4 1/2 inches). Expertly bound to style in half 18th-century calf over 18th-century marbled paper-covered boards, the flat spine divided into six compartments by gilt fillets and roll tools, red Morocco lettering-piece in the second compartment, the others with repeat decoration in gilt. Occasional ink annotations in a contemporary hand.

*The American Episcopalian controversy, stoked by the possible imposition of British Anglican bishops on the American colonists, dominated religious discourse in the Colonies. Here are five rare works from that generative debate, bound together in a sumptuous volume, serving as an eyelet onto the separation of Church and State in America and its gestation.*

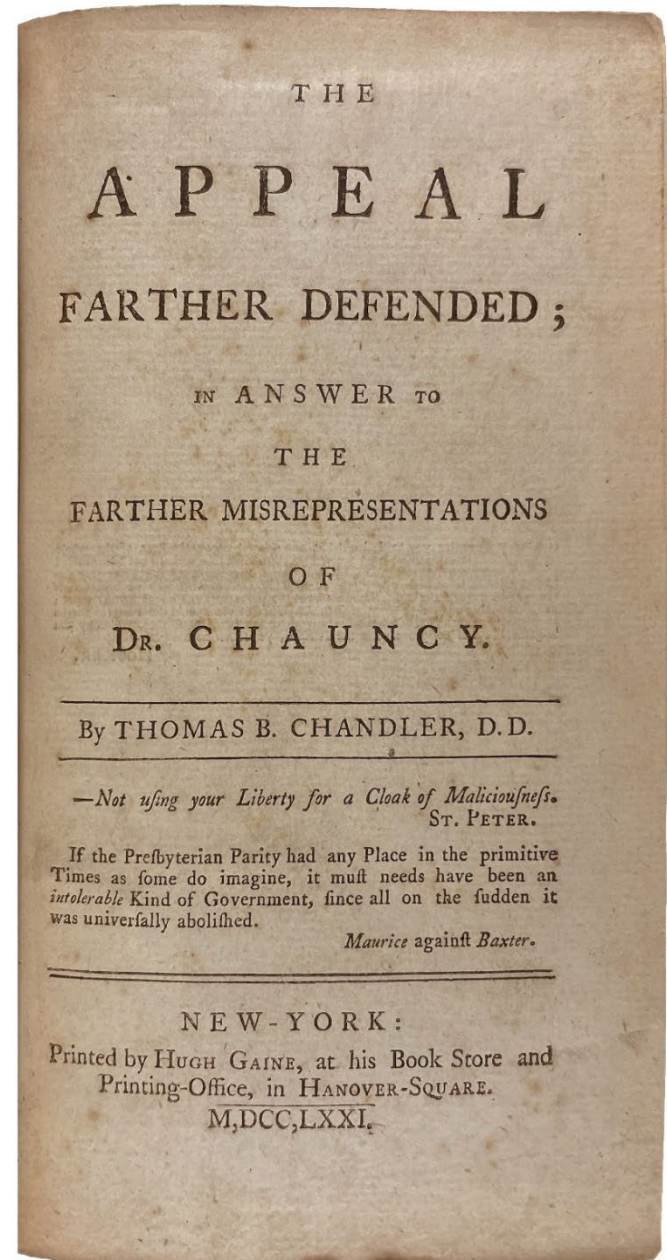
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Thomas Bradbury Chandler was an Anglican clergyman and influential figure in the religious and political controversies of colonial America. Born in Woodstock, Connecticut, he graduated from the College of New Jersey (now Princeton University) in 1745. Ordained as an Anglican priest in 1747, he served in Elizabethtown and Elizabeth, New Jersey, where he gained a reputation for his eloquent preaching and unwavering commitment to the Church of England. Chandler vehemently opposed religious dissenters and advocated for the establishment of the Church of England as the dominant religious institution in the American colonies. His publication *An Appeal to the Public in Behalf of the Church of England in America* ignited the Anglican Bishop Controversy, intensifying tensions between Anglicans and dissenters during the revolutionary era. Chandler remained loyal to the British Crown during the American Revolution and eventually relocated to Nova Scotia, where he continued his ministry until his death in 1790. Due to his controversial positions, Chandler's writings contributed to the broader discourse on religious establishment, religious freedom, and the role of religion in colonial society.

*The Appeal Farther Defended* was published in 1771 as a response to Dr. Charles Chauncy's criticisms of Chandler's earlier publication, *An Appeal to the Public*. In it, Chandler addresses and counters the arguments made by Chauncy, who was a prominent Congregationalist minister and a vocal critic of the Church of England. Chandler specifically focuses on Chauncy's misrepresentations and challenges his criticisms of the Anglican Church. Chandler's work was part of a larger ongoing debate between proponents of the Church of England and dissenters in the American colonies. The present collection of works represents debates that touched on issues of religious authority, governance, and the relationship between church and state, of which Chandler's writings are fascinating examples. Another individual whose work appears in this grouping is Beilby Porteus.

(description continues on the next page)







A  
R E V I E W  
O F T H E  
L I F E A N D C H A R A C T E R  
O F  
A R C H B I S H O P S E C K E R .

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By BEILBY PORTEUS, D. D.,

Rector of LAMBETH,

AND

Chaplain in ordinary to His MAJESTY.

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N E W - Y O R K :

Re-printed from the *London* Edition, by HUGH GAINES,  
at the Bible and Crown in Hanover-Square,  
MDCCLXXIII.

Porteus was an Anglican clergyman, bishop, and social reformer in 18th-century York, England. After his education at Christ's College, Cambridge, Porteus was ordained as a priest in 1757. He gained recognition for his sermons, which were known for their clarity, moral teachings, and emphasis on social justice. He became a popular preacher in London and served as the chaplain to King George III. In 1769, he was appointed as the Bishop of Chester. As a bishop, Porteus was actively involved in various social and humanitarian causes. He was an advocate for the abolition of the slave trade and supported the work of abolitionist campaigners, such as William Wilberforce. Porteus's passionate sermons against slavery helped raise awareness and mobilize public opinion. In 1787, Porteus was transferred to the Diocese of London, becoming one of the most influential churchmen in the country. He continued his advocacy for social reform, promoting education for the poor, prison reform, and the alleviation of poverty.

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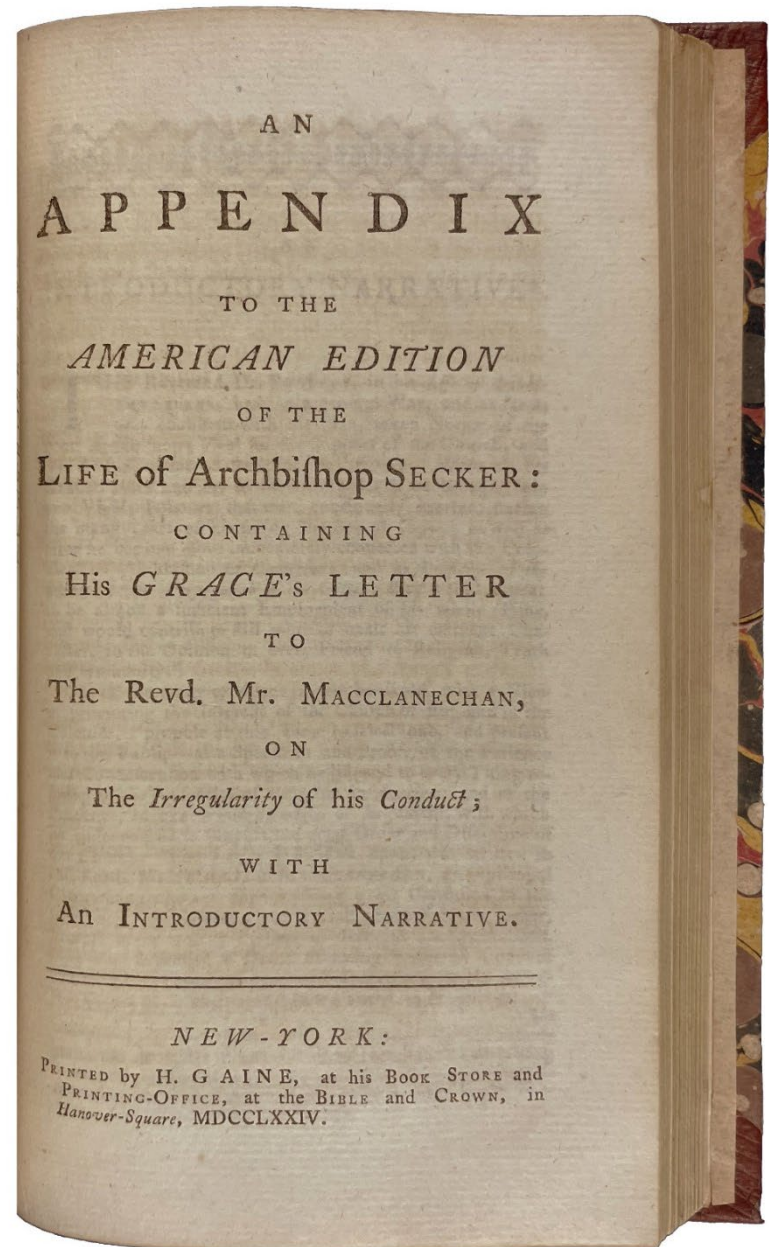
Porteus left a legacy as a progressive and socially conscious bishop who used his position to champion important causes such as the abolition of slavery and social reform. The work which appears here is the first American edition of the publication that served as a eulogy for Archbishop Thomas Secker, the Archbishop of Canterbury and a proponent of establishing an American Episcopate. Porteus defends Secker against ministers like Jonathan Mayhew and Charles Chauncy, who opposed the appointment of bishops in the American colonies. Porteus criticizes their "unreasonable and groundless Jealousies of the Church of England" and clarifies that the intention behind the appointments was not to establish the Church of England as the dominant religion in America. The work highlights the religious and political conflicts of the time and demonstrates Porteus's loyalty to the Church of England. Present here is also the appendix to this American edition of Porteus's work which was written by Chandler. The appendix includes an introductory narrative by Chandler as well as excerpts of a letter written by Archbishop Secker addressing the irregular conduct of the Reverend Mr. Macclanechan.

This group of works represents points of view in the influential pamphlet wars that enveloped discourse on the role of the Church of England in the colonies, the legitimacy of British rule, the nature of religious freedom, and the rights of the colonists. All of which are debates that informed the intellectual landscape that shaped the path toward American independence.

Sabin 11875 (*Appeal Further Defended*); Sabin 16585 (*Address from the Clergy*); Sabin 11878 (*Free Examination of the Critical Commentary*); Evans 12960, ESTC W29061 (*A Review of the Life & Character of Archbishop Secker*); Evans 13192.

(#40238)

\$ 4,500.







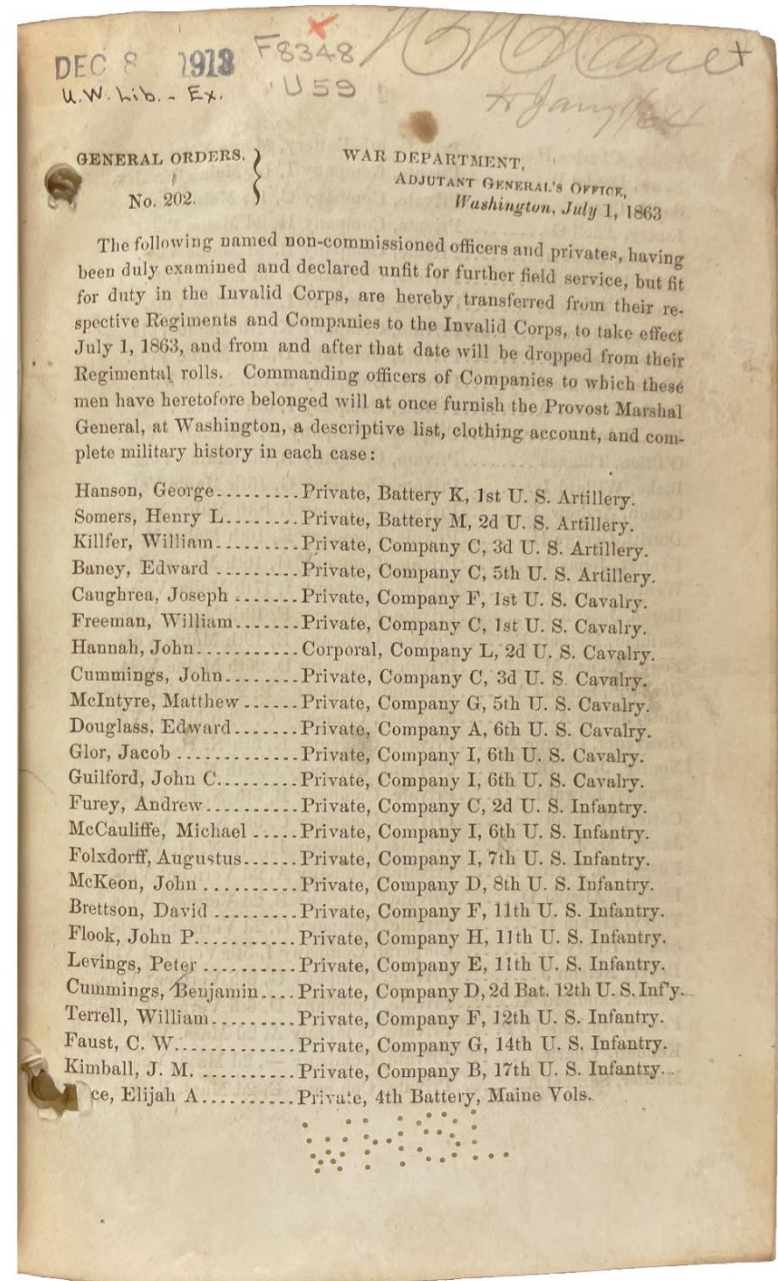
[CIVIL WAR] - WAR DEPARTMENT. *General Orders*  
*No. 202-400.*

Washington, D.C.: War Department, 1863. 8vo (6 7/8 x 4 1/2 inches). Series of bound General Orders No. 202-400 (without No. 329, 381, 393). Pencil ownership notation, "H.H. Hine." Order No. 359 contains manuscript signature of Assistant Adjutant General, "E.D. Townsend". Quarter brown morocco with brown cloth boards, spine with raised bands in 5 compartments, lettered gilt.

*A fascinating bound volume of General Orders, which includes Lincoln's forceful response to unequal treatments of Black prisoners of war.*

Bound volumes of War Department General Orders are rare. Each order was separately published and circulated and it was only government departments, or high-ranking officers or department heads who would have been in a position to receive them during the entire war. The present volume was assembled by "H. H. Hine," who was possibly Henry H. Hine who enlisted on 1 December 1861 and was commissioned as a 2nd lieutenant into Co. D of the 2nd Colorado Infantry. He was promoted to 1st lieutenant and transferred to Co. M of the 1st Colorado Cavalry on 14 April 1863 before being dismissed on 3 May 1864.

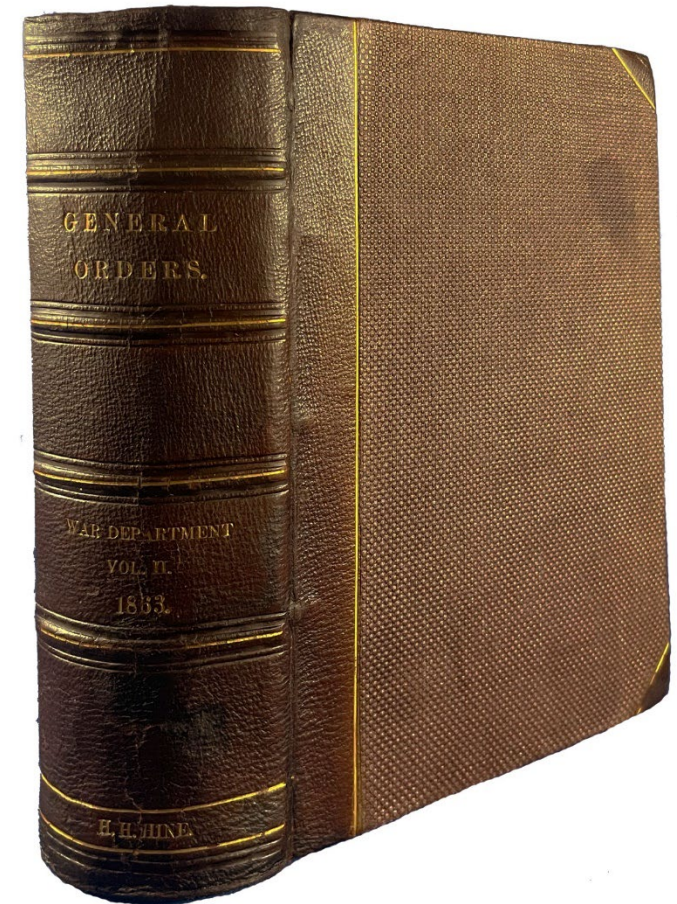
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The General Orders compiled in this volume span July to December 1863 and include numerous notable orders such as order No. 252, which President Abraham Lincoln issued as a response to reports of unequal and harsh treatment of Black Union soldiers who had been captured by Confederate forces. In this order, Lincoln sought to address the mistreatment of Black troops by issuing a directive that conveyed a forceful message. The order states: "For every soldier of the United States killed in violation of the laws of war, a rebel soldier shall be executed. For every one enslaved by the enemy or sold into slavery, a rebel soldier shall be placed at hard labor on the public works, and continued at such labor until the other shall be released and receive the treatment due to a prisoner of war." The concept of an-eye-for-an-eye retaliation which Lincoln employed, though politically and logistically impossible, highlights his commitment to the equal rights and humanity for all Americans. While the order conveyed a strong message of equality, these principles were still a work in progress and it could not eliminate the deeply ingrained racism and hostility present during the Civil War and the harsh mistreatment of Black prisoners of war persisted.

Other notable orders in this volume include order No. 315, which outlines the Habeas Corpus Suspension Act, a controversial law that allowed the suspension of habeas corpus, giving President Lincoln and his administration broader powers to arrest and detain individuals suspected of disloyalty to the Union. This act remains a significant and debated chapter in U.S. legal and constitutional history, raising questions about the balance between civil liberties and government authority during times of national crisis. Other orders contain announcements important to the army. Order No. 349, for example, announced that Major General William T. Sherman was appointed to the command of the Department and Army of the Tennessee, while order No. 398 contains a congratulatory message announcing that Major General Ulysses S. Grant and his troops received official thanks from Congress.







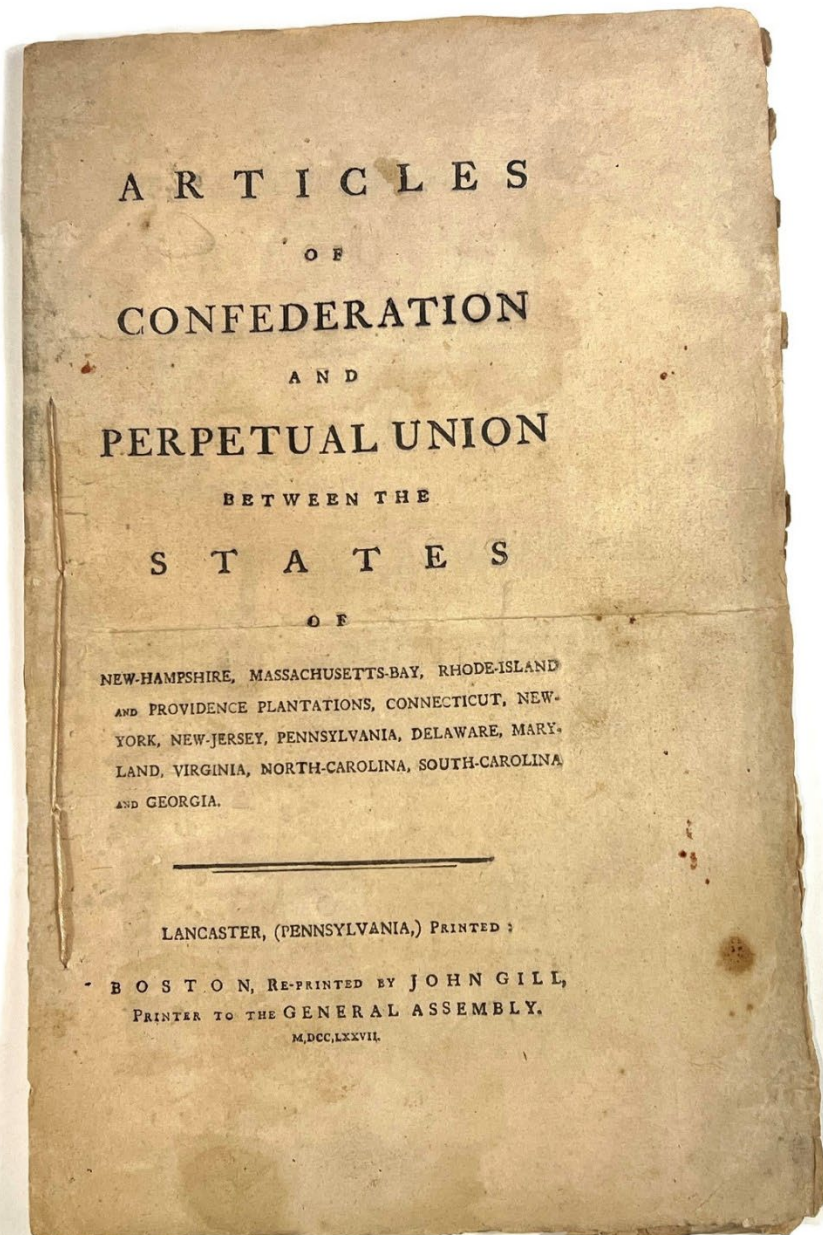
**CONTINENTAL CONGRESS.** *Articles of Confederation and Perpetual Union between the States of New-Hampshire, Massachusetts-Bay, Rhode-Island and Providence Plantations, Connecticut, New-York, New-Jersey, Pennsylvania, Delaware, Maryland, Virginia, North-Carolina, South-Carolina, and Georgia.*

Lancaster, (Pennsylvania): Printed: Boston, Re-printed by John Gill, Printer to the General Assembly, 1777. Folio (13 1/4 x 8 1/4 inches). Uncut. 16 pp. Four bifolia stitched as issued; within modern cloth chemise and full morocco box. Some contemporary marginal figuring on page 13, where the text of the congressional resolve asking the states to contribute cash for the prosecution of the war is printed, together with the comment "Each State to Pay thare Equal Proportion of Money to have Justice done them in the End." A similar sentiment is written on facing page 12.

*An early and rare edition of one of the most important documents in the history of the United States. The Articles of Confederation represents the first official binding together of the states of the Union and serves as a foundation for the United States Constitution.*

"In 1776, to defend themselves against one of the world's most fearsome military powers, the thirteen colonies entered into a solemn alliance with one another. It did not take long for some Americans to propose that this 'continental' polity needed a constitution of its own" (CCC, p. 55), and the Continental Congress began to draft the present "firm league of friendship," in which each state retained "its sovereignty, freedom, and independence."

(description continues on the next page)





After more than a year of debate, Congress approved the text of the Articles of Confederation on 15 November 1777. The Congress immediately adopted a circular letter urging quick action on the articles: "This business has, in its progress, been attended with uncommon embarrassments and delay, which the most anxious solicitude and persevering diligence could not prevent. To form a permanent union, accommodated to the opinion and wishes of the delegates of so many states, differing in habits, produce, commerce, and internal police, was found to be a work which nothing but time and reflection, conspiring with a disposition to conciliate, could mature and accomplish. Hardly is it to be expected that any plan, in the variety of provisions essential to our union, should exactly correspond with the maxims and political views of every particular State. Let it be remarked, that, after most careful inquiry and the fullest information, this is proposed as the best which could be adopted to the circumstances of all; and as that alone which affords any tolerable prospect of a general ratification." This congressional resolution together with another asking the states to contribute cash (not bills of credit) for the prosecution of the war and by a resolution by the Massachusetts House submitting the Articles for consideration is appended by Gill to the text of the Articles.

Final ratification of the Articles was not achieved until March 1781, but despite this delay in being formally adopted, the Articles served as the basis of the system of government for the thirteen states throughout the Revolutionary War. The Articles granted the federal government the ability to wage war, to negotiate treaties and other international diplomatic alliances, and to resolve state disputes over land. By the close of 1786, however, they were widely discredited, with many national leaders eager to refashion the charter into a stronger central government. But in spite of its insufficiencies, as the first written constitution of the United States, the Articles of Confederation cannot be dismissed as entirely unsuccessful since it had yoked the individual states together in a confederacy for securing the freedom, sovereignty, and independence of the United States and offered a basis for what would become the Constitution as we know it.

The Convention called in Philadelphia in the summer of 1787 to revise the Articles of Confederation ended by replacing it with the Constitution. First printed in Lancaster, Pennsylvania, while Congress met there during the British occupation of Philadelphia, this is the official Massachusetts printing and the fifth edition overall listed by Evans.

Colonists, Citizens, Constitutions 10; Evans 15623; ESTC W4587; Church 1142; Sabin 2142; Streeter sale 1:787





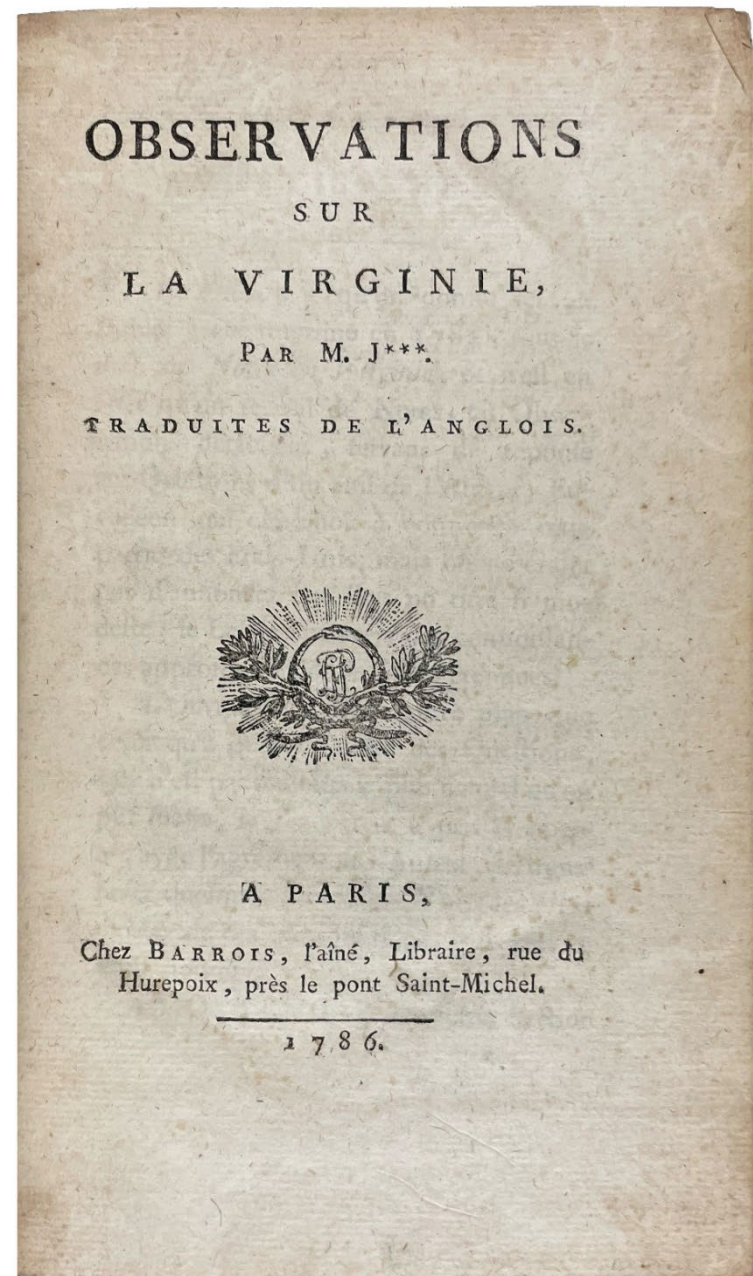
[JEFFERSON, Thomas (1743-1826)]. *Observations sur la Virginie, Par M. J\*\*\*. Traduites de l'Anglois.*

French translation by the Abbé André Morellet. Paris: chez Barrois l'ainé, 1786. 8vo (7 13/16 x 5 inches). [4], viii, 290 [i.e., 390]pp. plus [4]pp. errata and folding letterpress table. Without the map. Half title. Three-quarter calf and contemporary marbled boards, neatly rebacked. Minor foxing and soiling.

*The first published edition of this enduring American classic.*

The first edition of *Notes...* was printed privately for Jefferson in 1785 in an edition of 200 copies, which he distributed to personal friends. Initially, Jefferson had resisted the idea of publishing the work so that it could reach a larger audience. However, the widespread interest the book aroused soon led to rumors that a pirated edition would appear, and to forestall this, regular published editions came out with his blessing in French (the present work, *Observations...* translated by the Abbe Morallet and published in Paris in 1786) and in English (London, 1787) followed by an American edition (Philadelphia, 1788.) The work ultimately went through several dozen editions before his death, and remains in print today. This is the only book-length work published during Jefferson's lifetime and is a cornerstone of any collection of printed Americana. The first private edition is virtually unobtainable, making this edition not only the first published edition, but also the first which is even remotely obtainable.

(description continues on the next page)





Jefferson originally wrote the *Notes*... in response to a series of queries sent to him by the French diplomat Francois Barbe-Marbois, composing them after the defeat of the British at Yorktown in 1781. On the urging of their mutual friend, the distinguished French soldier and scientist, the Marquis de Chastellux, he later expanded his responses into a series of twenty-three essays on every aspect of his native state; geography, landforms, products, agriculture, climate, population, armed forces, Indians, towns, laws, religion, manners, and history. The *Notes*... are vastly informative, but they were also a mirror of Jefferson's tastes and personality. J. M. Edelstein noted, "Jefferson wrote about things which interested him deeply and about which he knew a great deal; the *Notes*, therefore, throws a fascinating light on his tastes, curiosities, and political and social opinions."

Clark I:262; Howes J78; Sabin 35895; Sowerby IV, pp.301-30; Vail 760.  
(#31110)

\$ 6,000.

Page 174 Bis.

N O R D.

M A N N A H O A C S.

	TRIBUS.	COMTÉS.	BOURG PRINCIPAL.	GUERRIERS. 1607 1669
Entre le Patowmac & le Rappahanoc.	Whoskenties. Tegmarias. Ontponies. Tauxitanians. Hassinungae.	Fauquier. Culpeper. Orange. Fauquier. Culpeper.		
Entre le Rappahanoc & la riviere d'York.	Stegarakies. Shackakonies. Mannahoacs.	Orange. Spotylvania. Stafford-Spotylvania.		

Entre  
la riviere d'York &  
celle de James.

M O N A C A N S.

	Monacans.	Environs de la riviere de James, au-dessus des chutes.		
	Monasceppanoes.	Louisa. Fluvanna.		
Entre la riviere de James & la Caroline.	Monashaffanoes. Massinacacs. Mohemenchoes.	Bedford. Buckingham. Cumberland. Powhatan.	Bourg de la Fourche de la riviere James.	
Dans la partie appelée Eastern-Shore, (rivage de l'est).				

P O W H A T A N S.

	TRIBUS.	PAYS, ou COMTÉS.	CHEFS-LIEUX.	GUERRIERS. 1607 1669	
	Tauxenents. Patowmekes. Cutatawomans. Piffaoies. Osauamians. Rappahanocs. Morauptacunda. Secacoonies. Wighcocomicoes. Cutatawomans.	Fairfax. Stafford. King-George. King-George. King-George. Richmond. Wellmoreland. Richmond. Comté. Lancastre. Richmond. Northumberland. Northumberland. Lancastre.	Washington. Riviere de Patowmac. Lamb-Crique. Aux environs de Leeds. Riviere de Nomony. Riviere de Rappahanoc. Riviere de Moratico. Riviere de Cosan. Riviere de Wicocomico. Corotoman.	40 200 20 60 100 100 80 10 130 30	Sous le nom de Matchotics, ou Marchodie. Nanantico. Nantico. Appamatox. Matox.
	Nantaughtacunda. Mattapomans. Pamunkies. Werowocomicos. Payankataaks.	Essex-Caroline. Riviere de Mattapony. King-William. Gloucester. Riviere de Piankatank.	Riviere du Port Tobacco. Romuncock. Environs de Roswell. Au Turk-Ferry. Grimesby.	150 30 20 10 55	Sous le nom de Totuskeys.
	Youghatunde. Chickahomians. Powhatans. Arrowhatocs. Wexones. Paspalaghes. Chiskiacs. Kecoughatans.	Sur la Pamunkey. Sur la Chickahominy. Henri. Henri. Charleville. Charleville. Jameville. York. Elizabeth-ville.	Orapacks. Powhatans. Mayor. Arrohatoes. Weynake. Sandy-Point. Chiskiac. Rocfows.	60 250 40 30 100 40 45 30	
	Appamatocs. Quicochanoes. Warraquicks. Nantauonnds. Chisapeaks.	Chesterfield. Surrey. Jole de Wight. Nantamond. Princesse-Anne.	District de Bermuda. Sur le Chipeak supérieur. Warraquicks. Près l'embouch. de la branche ouest. Près la riviere de Lynhaven.	60 25 30 200 100	1669 Nottoways. Meherries. Tutaloos.
	Accohanoes. Accomacks. Northampton.	Accomacks. Northampton.	Près la riviere d'Accohanoc. Près le Cheriton.	40 80	

S U D.

EST

OUEST





THE  
STAR SPANGLED BANNER  
Sung by  
*Messrs Darley & Nicholls*  
Composed by  
*J. HEWITT.*

NEW-YORK:

PUBLISHED BY, J.A. & W. GEIB 23 MAIDEN LANE.



Engraved by T. Birch 38, Vesey St. N.Y.

[KEY, Francis Scott (1779-1843)]. *The Star Spangled Banner, Sung by Messrs. Darley & Nicholls, Composed by J. Hewitt.*

New York: J.A. & W. Geib [Engraved by T. Birch], [circa 1818]. Quarto. Engraved sheet music, on 3pp. of two leaves (final page blank as issued), with lyrics to the complete four stanzas. Expert paper restoration at the lower corner and edge. Housed in a chemise and morocco backed box.

*Rare early printing of The Star Spangled Banner.*

Francis Scott Key's stirring verses were inspired by a shipboard vigil on the night of September 13-14, 1814, while British warships bombarded Fort McHenry, outside Baltimore. Key, a young lawyer, had boarded a British vessel ship to seek the release of an American physician held prisoner. During of the bombardment, Key was detained and spent the night on deck, watching the British rain shells onto the fort. During the British assault, a large stars and stripes flag flew over the fort but during the bombardment it was obscured by smoke. Key feared the fort had surrendered. When the smoke of battle died down and the flag could be clearly seen, Key's emotions were powerfully stirred.

(description continues on the next page)



His first draft of what became the national anthem was written on the back of a letter to the tune of an English drinking tune "The Anacreontic Song," by John Stafford Smith. Broadside and newspaper printings of the verses appeared and it was widely performed by a traveling music company. The first sheet-music edition uniting Keys lyrics and Smith's music appeared no later than 19 October from the press of J. Carr in Baltimore; a Philadelphia printing from the press of A. Bacon followed. The anthem was next published in New York by the firm of Geib & Co. All are very rare.

In 1816, American composer James Hewitt (1770-1827) set out to replace Key's original chosen tune, as The Anacreontic Song, composed by English composer John Stafford Smith for a London gentleman's club, was deemed by him to be decidedly too British. Hewitt took it upon himself to create an original American tune, first engraved by Birch and published by Nicolls; the present issue with Geib imprint, printed from the same plates, followed shortly thereafter. All early editions of The Star Spangled Banner are rare.

J. Fuld, *Book of World-Famous Music*, pp.592-534; J. Muller, *Star Spangled Banner*, 1973, p.35; cf. Filby and Howard, *Star-Spangled Books* S10; Sabin 90498; Wolfe, *Secular Music in America* 3783A.

(#37935)

\$ 4,500.





**OLIVER, Vere Langford (1861-1942).** *The History of the Island of Antigua, one of the Leeward Caribbees in the West Indies, from the First Settlement in 1635 to the present time.*

London: Mitchell and Hughes, 1894-96-99. 3 volumes, folio (14 3/4 x 9 1/2 inches). Vol. 1: (160), 316 pp., Vol. 2: 405 pp., Vol. 3: 407 pp. Titles in red and black, half-titles. 25 plates and maps (including 1 hand-coloured folding lithographed map, 1 large folding uncoloured lithographed map, 2 double-page coloured lithographed maps, 3 double-page plates, 18 single-page plates, portraits, maps and estate plans). Original reddish-brown cloth stamped in gilt, top edge gilt.

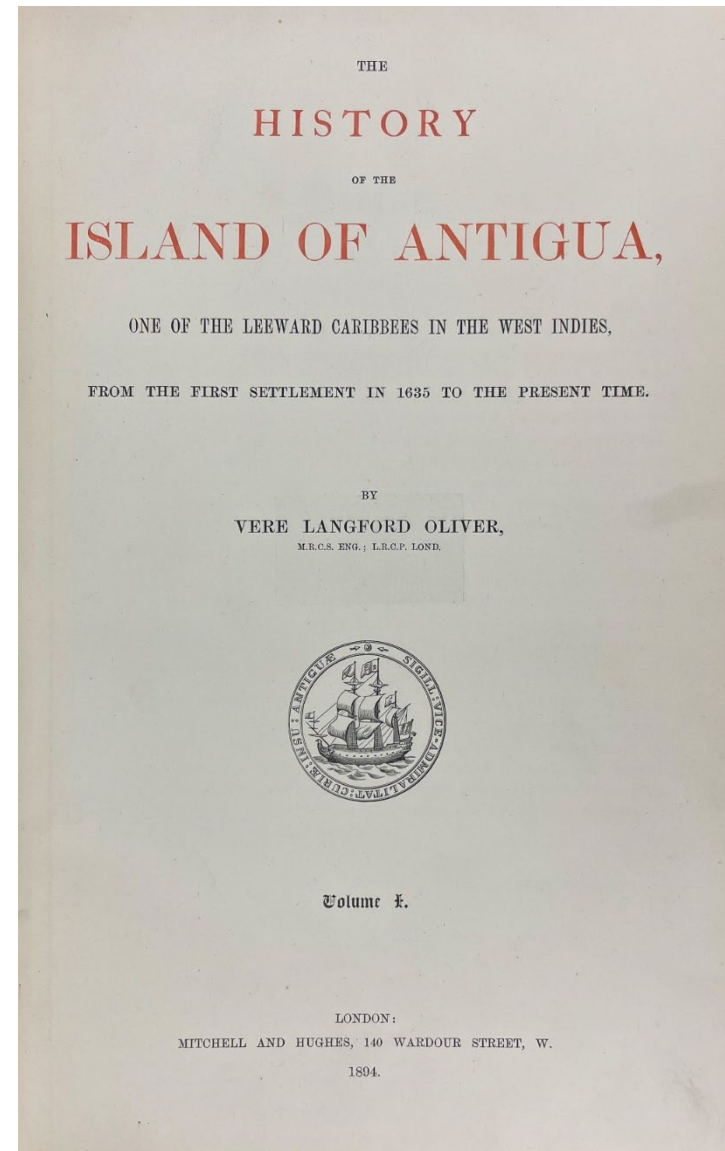
*First edition of a monumental work of Caribbean history, limited to 150 copies.*

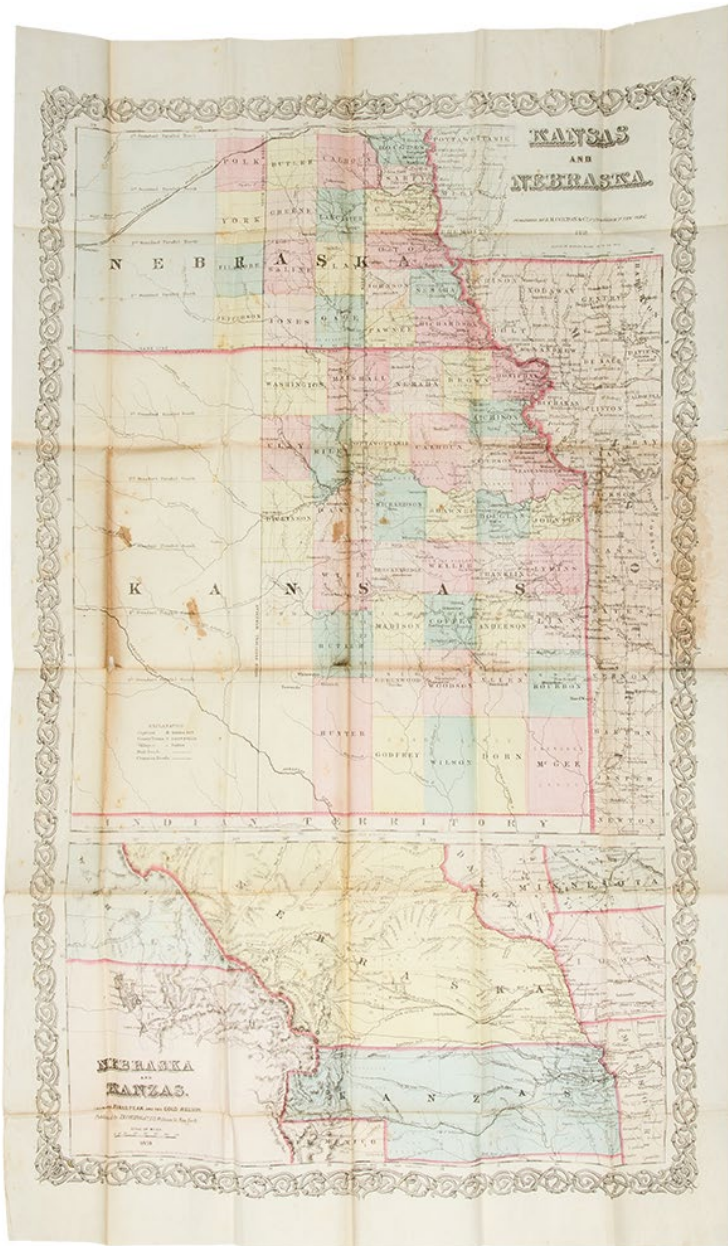
Oliver's historical account of Antigua stands as a crucial and invaluable resource for understanding the complex history of the West Indies. Its contents not only encompass a comprehensive overview of the Caribbean islands but also cover the intricate histories of influential British families that established roots in Antigua during the 19th century and earlier periods. Beyond its specific focus on Antigua, Oliver's work emerges as a fundamental tool for unraveling the intricacies of the British Empire's economy, society, and culture in the broader context of the Atlantic World.

Vernona T.C. Smith played a pivotal role in the creation of this historical masterpiece, contributing significantly by transcribing pertinent materials from sources in London while Oliver conducted his research in the West Indies. The extensive manuscript material meticulously compiled by Smith spans forty-three volumes and currently finds its repository at the Society of Genealogists in London.

(#40520)

\$ 2,000.





**REDPATH, James and Richard J. HINTON. *Hand-Book to Kansas Territory and the Rocky Mountain Gold Region; Accompanied by Reliable Maps and a Preliminary Treatise on the Pre-Emption Laws of the United States.***

New York: J. H. Colton, 1859. 16mo (5 13/16 x 3 11/16 inches). 177pp. Three maps on two folding sheets. [6]pp. of advertisements. . Publisher's brown cloth, stamped in gilt and lettered blind. Housed in a modern full red morocco box.

***Rare Pike's Peak overland guide, with important maps.***

A rare Colorado gold rush guide book with three important maps of the region. The text contains an account of the Kansas region, descriptions of the various routes, information on the gold discoveries in the Rockies, and advice on outfitting a trip to the gold fields. "Pre-emption" laws relate to land claims and are treated in an appendix. The first two maps, on one sheet and both outlined in color, are "Kansas and Nebraska" and "Nebraska and Kansas. Showing Pikes Peak and the Gold Region." The third map is "Military Map of Parts of Kansas, Nebraska, and Dakota by Lieut. G.K. Warren from Explorations made by him in 1855-57." The second and third maps are particularly significant, showing Denver, Montana, and as far west as Salt Lake. "The authors were correspondents for eastern newspapers. Redpath, a rabid abolitionist, came to Kansas Territory soon after it was established. Hinton came in 1856 as a correspondent for the *Boston Traveller*" - Dary. Many of the advertisements at the rear are for rail routes to the Pike's Peak gold region. The Eberstadts describe this guide book as the "original 'Pike's Peak or Bust' overland guide."

Dary, *Kanzana* 74; Eberstadt 137:522; Graff 3437; Hafen, *Pike's Peak Gold Rush Guidebooks of 1859*, 14; Howes R120, "aa"; Rader 2773; Sabin 68526; Streeter Sale 2131; Wagner-Camp 343; Wheat *Transmississippi* 995, 996.

(#32676)

\$ 12,000.





**LIEBER, Hugh Gray (1896-1961); LIEBER, Lillian Rosanoff (1886-1986). [Archive comprising an artist's book, original artwork, and published works].**

Brooklyn: The Galois Institute of Mathematics and Art, Long Island University, 1936-1965. 8vo and various sizes.

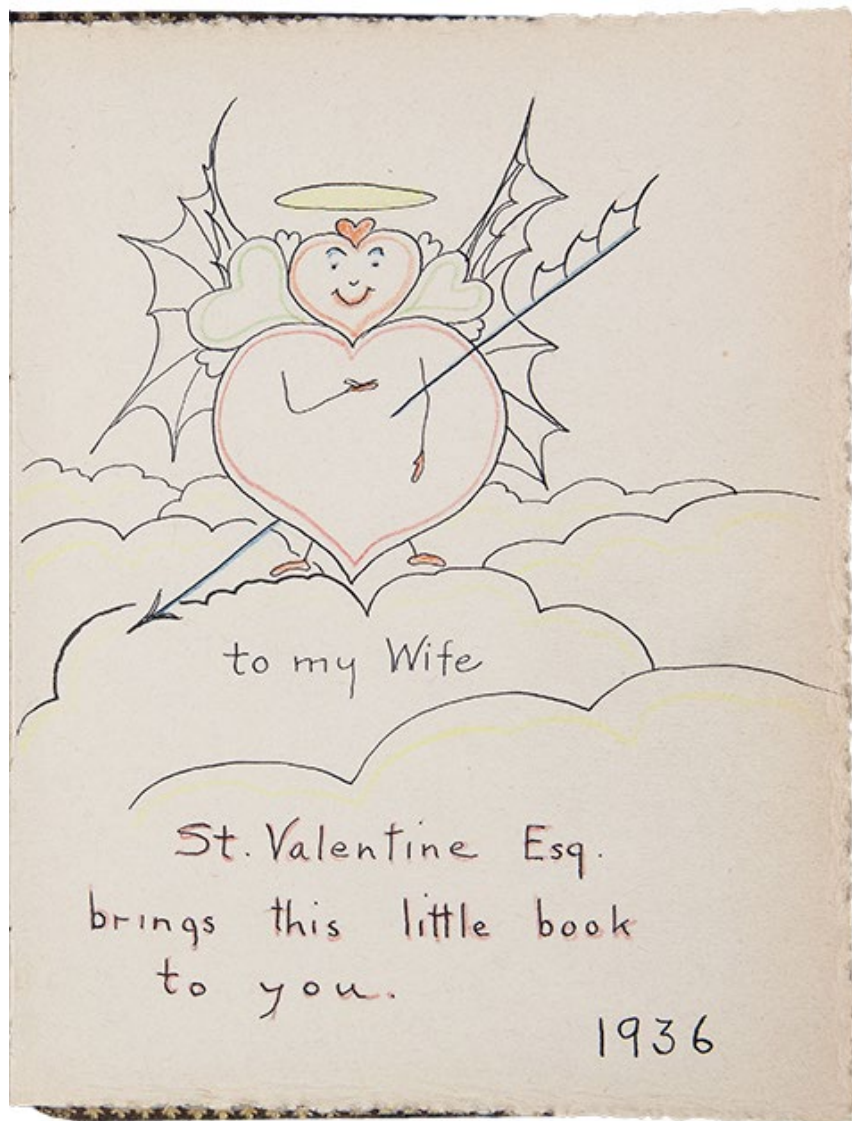
*A heartwarming archive of a mid-century husband-and-wife creative team, this collection centers on Hugh Gray Lieber's 1936 artist's book created as a Valentine's Day gift for his wife, Lillian Rosanoff Lieber, a well-known popularizer of math and science. Neither strictly Surrealist, nor comic-strip cartoonists, the Liebers show, as in William Steig and Wilhelm Reich's "Listen, Little Man," the communicative power of text and image used in tandem.*

"I have studied with pleasure this new book . . . beautiful examples . . . illuminating. I am convinced that [Lieber's] original enterprise will get the recognition it so richly deserves." - Albert Einstein on the Liebers' *The Education of T. C. Mits*

"Oh, what a delightful book! This is the clearest explanation of relativity available - and the most fun." - Walter Isaacson on the Liebers' *The Einstein Theory of Relativity*

(description continues on the next page)





Hugh Gray Lieber was born in Maryville, Massachusetts. He graduated from the University of Oklahoma in 1919 and earned an MA at Columbia University in 1923. Five years later, he joined the Mathematics Department at Long Island University, chairing the department from 1931 to 1945. Lieber joined the art department as well, and became Chair of the Art Department in 1945, and a full professor of art in 1947, before retiring in 1954. Lieber illustrated a number of well-received books in collaboration with his wife Lillian Rosanoff Lieber, including *The Education of T. C. Mits* (1942) and *Mits, Wits and Logic* (1947). Their books were humorous popularizations of mathematical concepts, the first of which received the above praise from Albert Einstein. Lieber also illustrated Theodore Dreiser's book *Moods* (1935).

Lillian Rosanoff Lieber, Hugh's wife, was a mathematician and author. Lillian graduated from Barnard College in 1908, earned an MA in Mathematics from Columbia University in 1911, and a PhD in Chemistry from Clark University in 1914. She was among the first generation of women mathematicians to hold academic positions, becoming the head of the physics department at Wells College in Aurora, New York, and teaching at the Connecticut College for Women. She then joined the math department at Long Island University in 1934 and later took over as Chair of the Department and head of the Galois Institute of Mathematics and Art at Long Island University in Brooklyn.

(description continues on the next page)





Lillian and Hugh married on October 17th, 1926. Throughout their lives together, the Liebers published seventeen books, with Lillian's accessible, often poetic text illustrated by Hugh's surreal sketches. These popular science books, such as *The Einstein Theory of Relativity* (1949) and *Infinity* (1953), used a light-hearted tone and common verbiage to explain complicated mathematics and philosophy, making the topics accessible to a wide range of readers. The Liebers did much the same in the pages of *The Atlantic*, where Lillian's math quizzes were complemented by Hugh's enigmatic illustrations. Their intention was to introduce mathematics to young people and teach them about the virtues of science, art, and mathematics ("SAM," as Lillian called them, before "STEM"), and their political and ethical implications.

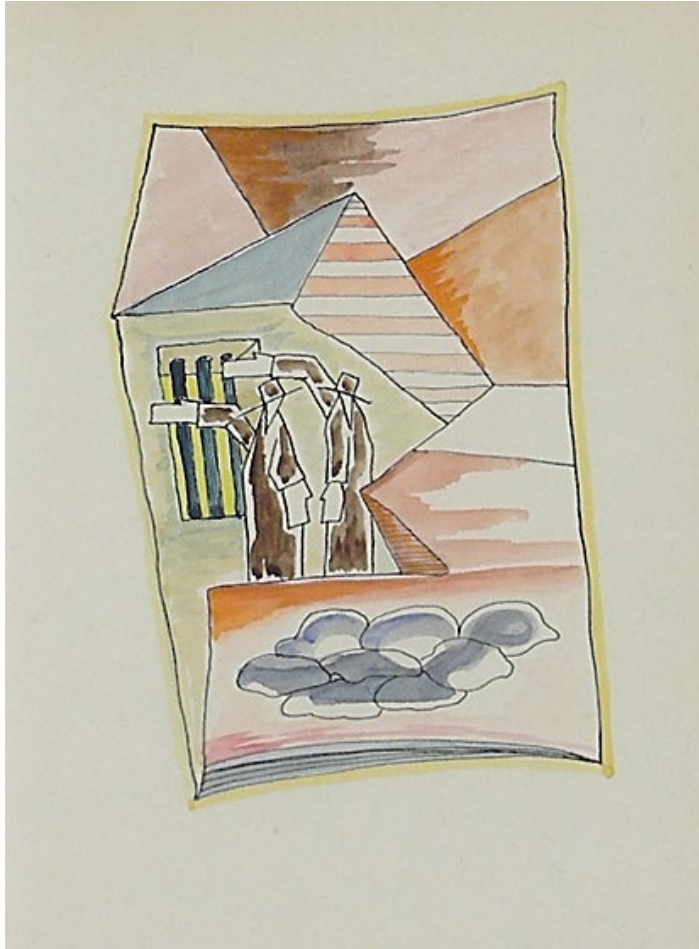
As a husband and wife team, the Liebers were remarkable, and this archive highlights the love, dedication, and shared talent between them. The archive comprises:

1.) An untitled manuscript with integral original watercolor drawings, prepared by Lieber as a Valentine's Day present for his wife. Brooklyn, NY: 1936. 60 leaves (6 3/8 x 4 3/4 inches). 1st leaf (verso): [This little book should be read / with the "inner eye" since its meaning is not a matter of fact / but of fancy / Hugh Gray Lieber] with address blindstamp beneath; 2nd leaf (recto): original pen and crayon drawing with integral dedication [to my Wife / St. Valentine Esq. / brings this little book / to you. / 1936]; 58 original pen, ink, and watercolor drawings on the rectos of 58 leaves, the titles to each drawing in ink on the verso of the preceding leaf. Italian olive Morocco gilt, the upper cover with gilt-tooled armorial over an onlay of black Morocco, spine in four compartments with raised bands.

(description continues on the next page)



2.) An associated 4 pp. note (6 3/4 x 4 1/2 inches): p. 1 with a printed illustration by Lieber in red and black with "Mr. and Mrs. Hugh Gray Lieber" printed beneath; p. 2 blank; p. 3 inscribed [A Merry Xmas / and / A happy New Year / to / Maria & Jim Barnet / from / Mrs. Hugh Gray Lieber]; p. 4 blank. Folded.



3.) An original mock-up for "Drawings by Hugh Gray Lieber, New York, 1963" using cut-up and pasted-on printed text and reproductions of original drawings. 48 pp. (7 x 5 1/4 inches). pp. 1-2: half-title (with a printed photographic portrait of the artist on the verso); pp. 3-4: title with vignette (copyright notice on verso, dated 1963, but changed in pencil to 1965); p. 5: facsimile of Lieber's handwriting; pp. 6-8: "Foreword" by Lillian Lieber; pp. 9-10: list of illustrations; p. 11: section titled "Drawings in Color"; pp. 12-27: reproductions of 8 drawings (3 colored), each with title on preceding page; p. 28: blank; p. 29: section titled "Drawings in black and white"; pp. 30-45: reproductions of 16 drawings, each with title in facsimile manuscript beneath; p. 46: blank; p. 47: colophon "Five [changed in pencil to one] hundred copies / Reproduced in offset and collotype by / The Meriden Gravure Company / Color reproductions hand-colored by / The Maria Bittner Studio / Designed by Joseph T. Weller." Loosely inserted are two alternative layouts for the title, and accompanying the mock-up is the original artwork for the vignette on the title page in pencil, pen, and black ink on thin paper [5 1/8 x 5 inches] mounted on card [8 1/2 x 5 7/8 inches].

The mock-up includes 25 drawings, some of which were published in *A Bouquet of Qwordoodles* and *Goodbye Mr. Man: Hello Mr. New-Man* (see #4 and #5) while a number of the drawings that were to be colored came from the "Valentine manuscript" (see #1).

The poignant foreword makes clear that this work was compiled by Lillian Lieber as a tribute to her husband who passed away before her: "My dearest, / my one and only husband - / The meaning has gone out of my life / since you left. / . . . But I must see to it that / your wonderful work, / . . . / shall not be lost . . ."

(description continues on the next page)





4.) Lieber, Hugh Gray. *A Bouquet of Qwordoodles for Elarel*. Brooklyn: The Galois Institute of Mathematics and Art, 1957. 9 x 7 inches. Unpaginated, pp. 40. 18 illustrations. Dedication, 16 poems on each verso, with an accompanying drawing on each recto. Bound in stiff blue paper, deckled. Hugh's dedication to Lillian: "Dear L. R. L., my wife forever, / A spring of joy / Where love doth all my heart employ. / Wondering mappily upon mearth's worth / I've gathered a bouquet for you / Of wild qwordoodles. / From feelds, mutual I trust, / To both our noodles. / Accept them and keep me too / Until together, we have walked the world / Quite thru."

5a.) Lieber, Hugh Gray, and Lillian Rosanoff Lieber. *Goodbye Mr. Man: Hello Mr. New-Man*. Brooklyn: The Galois Institute of Mathematics and Art, 1958 (copyright 1949). Preface and 12-page introduction by Lillian Rosanoff Lieber. 9 x 7 inches. [6] 1-12 [31] pp. 50. 26 illustrations; a list of other books by the Liebers (12). Bound in stiff paper, deckled.

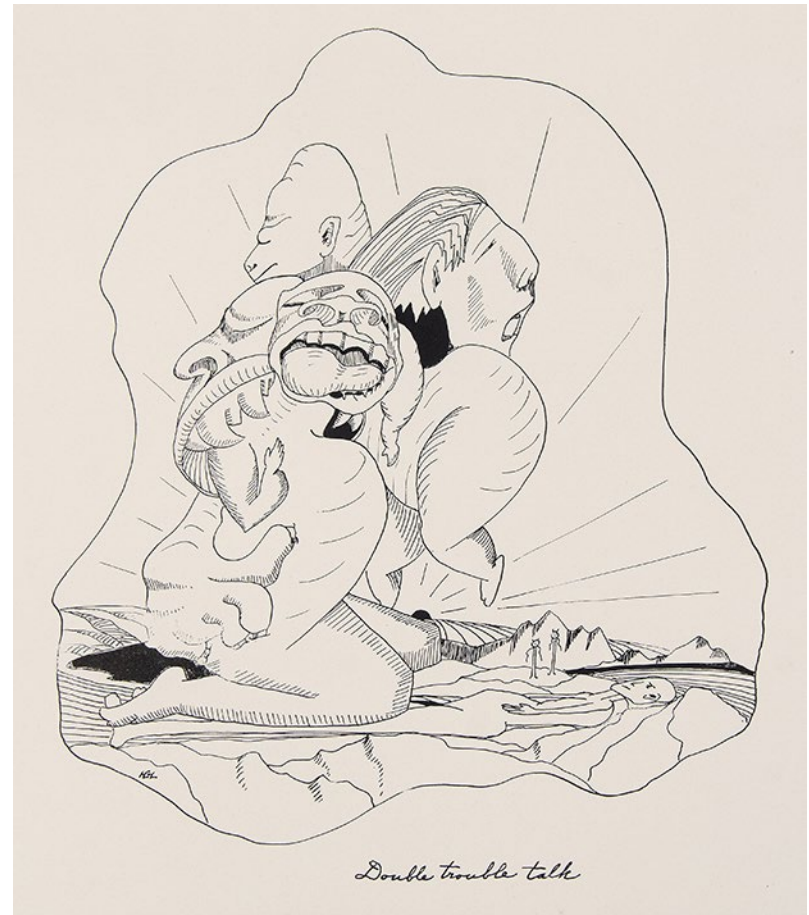
5b.) Lieber, Hugh Gray, and Lillian Rosanoff Lieber. *Good-bye Mr. Man, Hello Mr. NEWman*, Brooklyn: Long Island University Press, 1949. Preface and 12-page introduction by Lillian Rosanoff Lieber. First edition. 14 1/2 x 11 inches. [6] 1-12 [50] 13 [14] pp. 70. 26 illustrations. A list of other books by the Liebers (7). Spiral-bound in stiff wrappers.

6.) An affecting original drawing (5 x 4 2/4 inches), depicting two figures embracing, who are styled as if made from bricks, ink on paper laid to board, with a protective flap inscribed "Drawing," together with a positive and a negative photographic print of the drawing.

"Hugh Gray Lieber, L.I.U. Professor, 65: Ex-Head of Art Department Illustrated Wife's Books," *New York Times*, August 8, 1961.

(#4194)

\$ 6,500.





**WARRE, General Sir Henry James**  
(1819-1898). *Sketches in North America  
and the Oregon Territory. By Captain H.  
Warre, (A.D.C. to the late Commander of  
the Forces).*

[London]: Dickinson & Co., [1848]. Folio  
(20 1/4 x 14 inches). Letterpress title (verso  
blank), pp.[1-]5 letterpress text Sketch of the  
Journey. 20 hand-coloured lithographed  
views on 16 sheets, by Dickinson and Co.,  
after Warre, 1 lithographic map, hand-  
coloured in outline with routes marked in  
red and blue. . Contemporary red half  
morocco gilt, rebacked preserving original  
spine.

*First edition, original hand-coloured issue  
with rare dedication leaf of a work which  
contains the "only western color plates  
comparable in beauty to those by Bodmer"  
(Howes). An important record of the  
American west before it was touched by  
western civilization.*



Captain Warre and Lieutenant Mervin Vavasour, of the Royal Engineers, left Montreal on 5 May 1845. They initially accompanied Sir George Simpson, governor of the Hudson's Bay Company, who was making a tour of inspection of the Company's outposts. On reaching Fort Garry (plate 1) at the confluence of the Red and Assiniboine Rivers, they teamed up with Peter Skene Ogden (1790-1854), a Company Chief Trader who had vast experience of the West, the Columbia and the Rockies in particular.

(description continues on the next page)





Travelling mainly on horseback, the journey from the fort over the Rockies to Fort Colville took them from 16 June to 12 August. This section of the journey is illustrated by five plates. They left Fort Colville in boats and made their way down the Columbia River arriving at the Pacific on 25 August (3 plates). They then spent the winter exploring Oregon Territory and the Pacific Coast, visiting the Company settlement on the Willamette River (2 plates), exploring the Columbia River (1 plate), visiting Fort George on the Columbia River (2 plates), Vancouver Island and Fort Vancouver (1 plate), Cowelitz River and Puget's Sound. Once the weather started to improve, Warre and Vavasour and a party of about 30 began their westward journey on 25 March 1846, again by boat, but this time against the current. Warre made sketches of Mount Hood (2 plates) during this journey. They arrived at Fort Walla Walla, a distance of about 200 miles, on 3 April. They then took to horses again, and taking a short cut of about 250 miles, made for Fort Colville across a desert landscape (1 plate).

From Fort Colville they went up the Columbia by boat for about 250 miles, setting off to cross the Rockies on foot. After seven days their food ran out, but, fortunately, a search party sent out from the Company station at Jasper's House found them and guided them to safety. The station was on the Athabasca River, and from here they again took to boats and swiftly descended a distance of nearly 400 miles in two and half days to Fort Assinboine. On horseback, they travelled 100 miles in three days to Fort Edmonton on the Saskatchewan River. Then, by boat, 500 miles down the river to Fort Carlton. Again on horseback, they crossed the prairie to Red River in ten days, a distance of about 450 miles, arriving back at Fort Garry on 7 June. Here they met up with Sir George Simpson and together returned by boat to Montreal, arriving on 20 July 1846.

(description continues on the next page)



The background to the journey was semi-official and semi-secret: Warre and Vavasour were to make what amounted to a military reconnaissance of the Oregon Territory. American expansionists were making it clear that the uneasy joint occupation of Oregon by the United States and Great Britain was not equitable and were demanding that a northernmost frontier be established. The two officers, with the enthusiastic support of the Hudson's Bay Company, were sent to gather information that would be of use in the negotiations.

As Howes notes, Warre's dramatic depiction of the scenery, situations and incidents he encountered has resulted in "the only western color plates comparable in beauty to those by Bodmer." This copy includes the rare dedication to the Hudson's Bay Company executives, which, as Howes notes was not issued in all copies.

Warre continued with his military career after his return to Great Britain, serving with distinction in both the Crimean and the New Zealand Maori wars, he was knighted for his military services and retired with the rank of General. In addition to the present work he also published a series of views in the Crimea, published in London in 1856, but the present work is his undoubted masterpiece.

Abbey *Travel* II, 656; Graff 4543; Howes W-114; Sabin 101455; Wagner-Camp 157 (#41115)



\$ 90,000.





**LINFORTH, James (editor); and Frederick PIERCY.**  
*Route From Liverpool to Great Salt Lake Valley*  
*Illustrated with steel engravings and wood cuts from*  
*sketches made by Frederick Piercy... Together with a*  
*Geographical and Historical Description of Utah, and a*  
*Map of the Overland Routes to that Territory from the*  
*Missouri River. Also, an Authentic History of the Latter-*  
*Day Saints' Emigration from Europe.*

Liverpool: Franklin D. Richards; London: Latter-Day  
Saints Book Depot, 1855. Quarto (12 x 9 1/2 inches). viii,  
120pp. Folding map, thirty engraved plates, and woodcuts  
in text illustrations after Frederick H. Piercy.  
Contemporary half calf and tan cloth covered boards,  
rebaked. Housed in a red morocco backed box.  
*Provenance:* William Bernard and Maria Young Dougall  
(signature and inscription dated 1927 to); John A. and Leah  
Dunford Widstoe; University of Utah (small inked stamp  
on Contents leaf, deaccessioned in 1986).

*A landmark depiction of the West with superb plates, and*  
*one of the most important publications devoted to the*  
*Mormon emigration: with provenance to Brigham*  
*Young's daughter.*

"This elaborately prepared and illustrated book was  
published as a monument to the Mormon emigration to  
Utah, and as a means of attracting further emigrants. Piercy  
made a special trip to America [in 1853] to make sketches  
for the plates, which are some of the best western views of  
the period" (Streeter).

(description continues on the next page)





The outstanding views show New Orleans, Natchez, Vicksburg, Nauvoo, Council Bluffs, Laramie, Fort Bridger, and Scott's Bluff. "...One of the most elaborately and beautifully illustrated of western books" (Howes). "...One of the basic sources of illustrated Western Americana of the period" (Taft). "One of the most illuminating maps of the West to appear during 1855...it shows Utah in all its glory. This is not only an important map in the history of Mormons, but is in every sense an important map in the history of the West, giving as it does a carefully drawn picture of that entire area" (Wheat).

This copy inscribed by Brigham Young's daughter Maria Young Dougall (1849-1935) to her niece Leah Dunford Widstoe and her husband, John A. Widstoe (1872-1952), a member of the Quorum of the Twelve Apostles. It is additionally signed by prominent LDS Elder (and Maria Dougall's husband) William Bernard Dougall (1843-1909).

Howes L359, "b;" Wagner-Camp 259; Graff 2501; Flake 6381; Sabin 41325; Streeter Sale 2296; Taft, *Artists & Illustrators of the Old West*, p.285; Wheat *Transmississippi IV*, pp.40-41; Crawley & Flake, *A Mormon Fifty* 46.

(#34824)

\$ 18,000.





# HISTORIA GENERAL Y NATURAL DE LAS INDIAS,

ISLAS Y TIERRA-FIRME DEL MAR OCEANO,

POR

EL CAPITAN GONZALO FERNANDEZ DE OVIEDO Y VALDÉS,

PRIMER CRONISTA DEL NUEVO MUNDO.

PUBLICALA LA REAL ACADEMIA DE LA HISTORIA,

COTEJADA CON EL CÓDICE ORIGINAL, ENRIQUECIDA CON LAS ENMIENDAS Y ADICIONES DEL AUTOR,  
É ILUSTRADA CON LA VIDA Y EL JUICIO DE LAS OBRAS DEL MISMO

POR

D. JOSÉ AMADOR DE LOS RÍOS,

Individuo de Número de dicho Cuerpo, Catedrático de Ampliación de la Literatura Española en la Universidad de esta Corte, etc.

PRIMERA PARTE.



MADRID.

IMPRENTA DE LA REAL ACADEMIA DE LA HISTORIA.

A CARGA DE JUAN ANTONIO, CALLE DE V. VICENTE 241, NÚM. 74.

1851.

**OVIEDO Y VALDÉS, Gonzalo Fernández de (1478-1557).** *Historia General y Natural de las Indias, Islas y Tierrafirme del Mar Océano.*

Madrid: Imprenta de la Real Academia de la Historia, 1851-1853, 1855. 4 vol. Folio (12 7/8 x 9 inches). With half-titles, 15 lithographed plates total, 3 of which are folding, 1 of which is in colour. [Vol I:] (ii), cxii, (1), 632, (2) pp. 5 plates. [Vol II:] vii, (i), 511, (3) pp. 2 plates (1 folding). [Vol III:] viii, 651, (3) pp. 2 plates. [Vol IV:] viii, 619, (3) pp. 5 plates (1 folding and in colour). Dark brown half morocco and marbled paper boards, spines with raised bands in 6 compartments, lettered and ruled gilt, marbled endpapers. Uncut.

*An attractive and uncut set of one of the great 16th century eyewitness accounts of the Spanish settlement of the New World, here published in its complete form for the first time.*

This opus represents an exhaustive chronicle of the initial Spanish forays into and colonization of the Americas, with a particular focus on the Caribbean and Central America. Penned by Gonzalo Fernández de Oviedo during the early 16th century, his narrative spans a spectrum of themes encompassing Spanish interactions with indigenous populations, the geography of the continent and its flora and fauna.

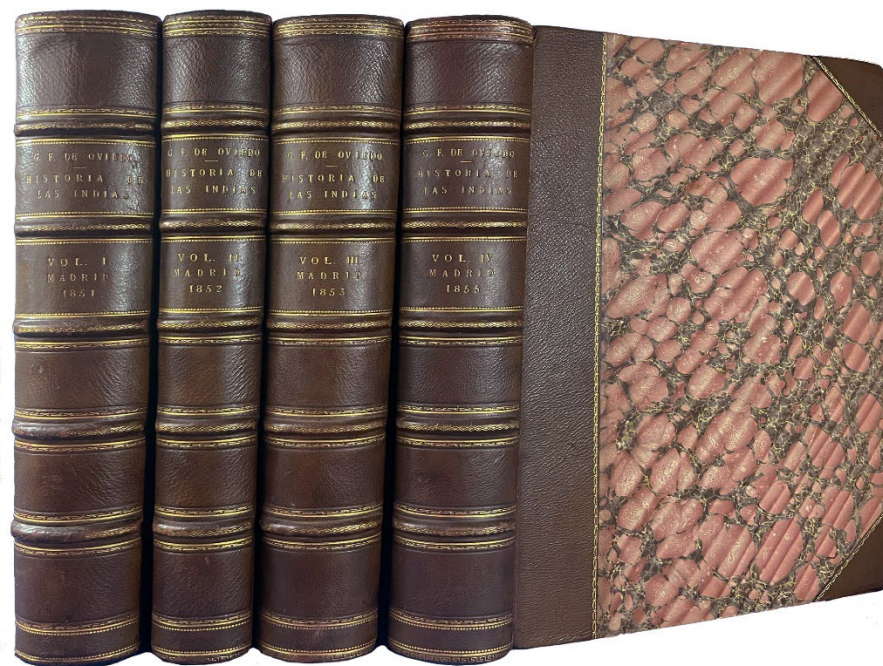
(description continues on the next page)



Historia General distinguishes itself through its meticulous portrayals of the natural terrain and the diverse indigenous cultures encountered by Spanish explorers. It unfurls a treasure trove of knowledge concerning the region's plant life, wildlife, landscapes, as well as the practices and traditions of its original inhabitants. Within these pages, Oviedo captures the sense of awe and curiosity that gripped European explorers upon their arrival in the New World. A testament to the early European perceptions of the Americas, this book holds the status as one of the foremost sources for unravelling the history of the nascent Spanish colonial era.

Gonzalo Fernández de Oviedo y Valdés, often simply referred to as Gonzalo Fernández de Oviedo, was a Spanish explorer, author, and historian who was active during the late 15th and early 16th centuries. Oviedo's early career was marked by his participation in various exploratory expeditions to the New World. He arrived in the Americas during the second voyage of Christopher Columbus in 1493. Oviedo spent several decades in the Caribbean and Central America, where he held administrative and official positions related to Spanish colonial activities. His career as an explorer and official in the Spanish colonies continued for many years and, upon his return to Spain, he dedicated himself to completing his historical works, which became some of the earliest and most comprehensive accounts of the New World.

Sabin 57990; Howes 159; Le Clerc 433; Palau 89532;  
Brunet 4, 299; Winsor 11, p. 346, iv, 73, 81; Graff 3147  
(#40992) \$ 4,800.







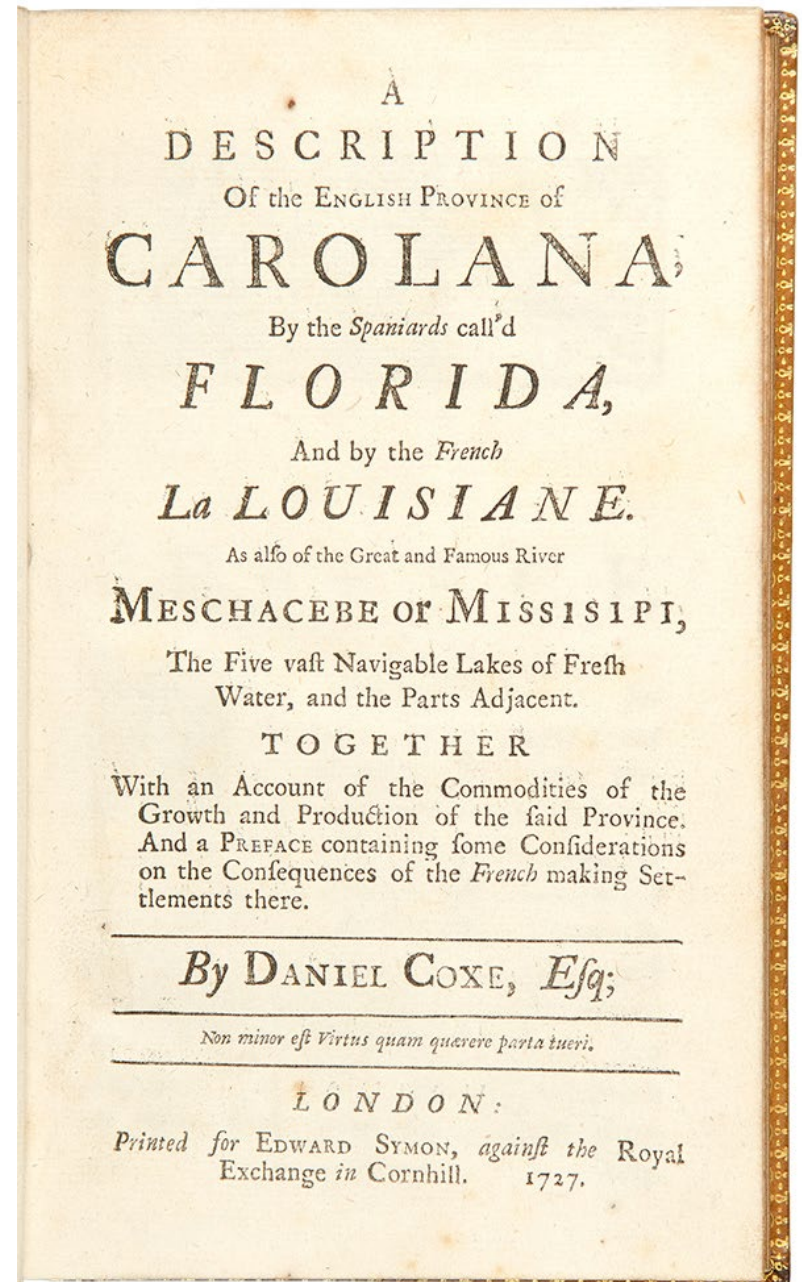
COXE, Daniel (1673-1739). *A Description of the English Province of Carolana, By the Spaniards call'd Florida, And by the French La Louisiane. As also of the Great and Famous River Meschacebe or Missisipi, The Five vast Navigable Lakes of Fresh Water, and the Parts Adjacent. Together With an Account of the Commodities of the Growth and Production of the said Province. And a Preface containing some Considerations on the Consequences of the French making Settlements there.*

London: Printed for Edward Symon, against the Royal Exchange in Cornhill, 1727. 8vo (7 1/4 x 4 1/4 inches). [54], 122 pp. Fold-out copper-engraved "Map of Carolana and of the River Meschacebe" [i. e. Mississippi] (map linen-backed at an early date). Later smooth tan calf by W. Pratt, covers with a gilt double file border, spine with raised bands in six compartments, red Morocco lettering pieces in the second and third compartments, the others with a repeat decoration in gilt, marbled endpapers, gilt edge.

*The first edition, third issue of this rare and highly important work, with the map which includes the first English depiction of the Mississippi Valley. It is the first published proposal of a political confederation of the North American colonies.*

With the exception of the title, this third issue is identical to the first published in 1722. According to William S. Coker, in his introduction to the 1976 University of Florida facsimile of the first edition, the three subsequent "editions" were in fact re-issues of the unsold sheets of the first edition with new updated title pages inserted.

(description continues on the next page)





This is one of the first English works to describe the American Southeast in any detail. Colonel Coxe laid claim to an enormous amount of land in the South thanks to grants made to his father Dr. Daniel Coxe by King Charles II. Coxe published the present work to further his family's claims, but also to raise awareness of the outsize potential of the area and the dangers posed by French incursions. He did not limit himself to the Carolinas, discussing the lower Mississippi in detail as well. Florida, Georgia, and Louisiana are also described. Much of the information, gathered from British hunters and explorers, is published here for the first time. The work is also credited with being the first published proposal of a political confederation of the North American colonies.

The map, which is often missing, is a particularly fine copy: it is of real importance. Drawn up by the Coxe Family to illustrate their claims, it is also the first English depiction of the Mississippi Valley. It also improved on all previous maps by eliminating the mountain ranges that were often shown as running beside the Mississippi River, as well as correctly fixing the location of the Appalachian and Ozark Mountains. It extends as far north as the Great Lakes and includes an inset of the Mississippi Delta at the lower right: "A Map of the Mouth of the River Meschacebe."

Church 886; Clark I:68; Coxe, *Description* (Gainesville, Fl.: 1976); Cumming & De Vorsey 190; *European Americana* 741/48; Howes C826; JCB (1)III:679; Sabin 17281; Stevens 781; Vail 409.

(#28339)

\$ 11,000.





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